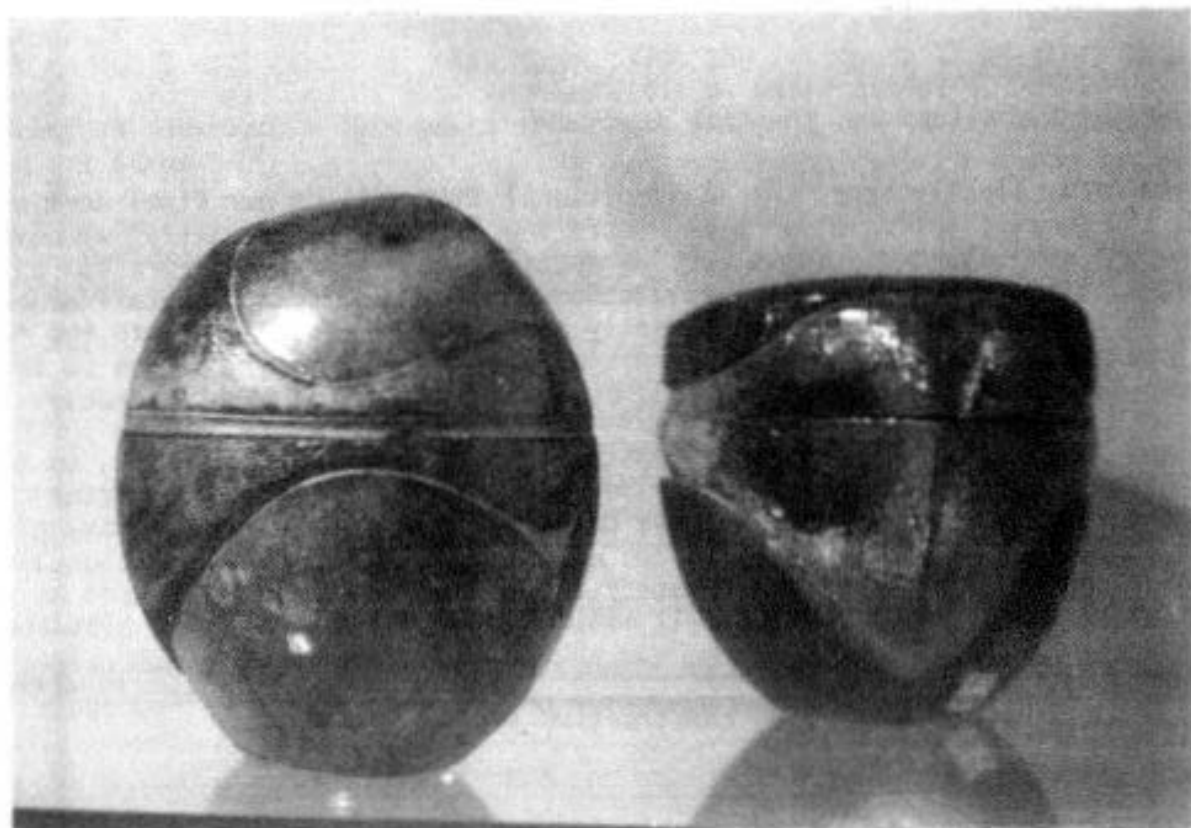




Potter's Guild of  
British Columbia  
1359 Cartwright St  
Granville Island  
Vancouver, BC, Canada  
V6H 3R7  
(604) 669-5645

# NEWSLETTER

JUNE 1986



# EDITOR

We wish all potters a happy & successful summer. Please note the busy schedule at our Gallery and bring your guests to see these noted potters work.

We will have a mid-summer issue of the newsletter and the deadline for that issue will be July 11th.

Anne Fleetham

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Cover: Raku pieces by Mas Funo from his Gallery show 5 1/2" and 4" wide.

## PRESIDENT'S REPORT

Members,

Yeh, summer is finally here! As is traditional this will be our final meeting of 85-86, and we will "officially" break until September. "Unofficially" we have a very busy summer planned. There are the upcoming workshops with Laura Wee Lay Laq and Peter Stitchbury, the Gallery invitational show, and our 3 new staff members coming on line! As well we are currently planning some special events and demonstrations to help generate more excitement and awareness of our location on Granville Island. Considering the above, we will publish a newsletter about mid-July.

The final party we usually have this month is being set aside this time, so that we might once again attempt to pass our new constitution (rejected by Victoria because of procedure). We learned that our old constitution does not have a proxy clause so all votes must be made in person. We will really appreciate your attendance for this important vote, and we are sorry for any inconvenience. As soon as the constitution comes into effect we will notify you as to when our next elections will take place.

I hope you all have a wonderful, constructive and fun summer.

Sincerely,

David Zawaduk.

## MEETING

Our meeting take place on Wednesday the 18<sup>th</sup> of June at 1359 Cartwright St. Starting time is, as usual, 7:00. This is an important brief meeting to pass the changes in the constitution and will be the potters last farewell til September.

We want to thank Daniel Materna for his very informative demonstration on decoration. Daniel impresses the firm clay pots with stamps and a variety of tools, pizza cutter, bolts, serrated metal, etc., then covers the pot with an iron oxide slip. This is allowed to dry then scraped of with a rasp & rib to reveal his design. Sometimes he sprays another colour over using a stencil to black off some areas. Daniel recommends an airbrush from Spain that is unexpensive and very high quality.

## GALLERY



Gallery of BC Ceramics  
Potter's Guild of  
British Columbia  
1359 Cartwright St.  
Granville Island  
Vancouver, BC, Canada  
V6H 3R7  
(604) 689-5645

Ten months has passed since the Gallery opened last August. During this time the Gallery has been successfully managed by a very keen and capable temporary staff and myself.

Soon we are getting one of three full-time staff members for the Gallery with the assistance of a government grant. That means some of our excellent temporary staff have to go and I will certainly miss them. With their support the Gallery has made considerable progress, and we have received lots of media attention, newspapers, magazines, TV and radio. This has stirred much interest and excitement in the Ceramic art scene.

During this summer there will be no regular exhibitions with opening nights, but I will be featuring one or two artists for two weeks periods. The fall shows start in the middle of September with Sam Kwan and Jane Williams.

Featured this summer will be:	May 26 - June 8	Melissa Searcy
	June 9 - June 22	Cherie Markiewicz
	June 22 - July 6	Roger Stribley
	July 7 - July 20	Terry Ryals
	July 21 - Aug. 3	OPEN
	Aug. 3 - Aug. 10	Margaret McClelland
	Aug. 11 - Aug. 17	Invitational Show
	Aug. 18 - Aug. 31	Pat Webber
	Sept 1 - Sept. 14	Hiro ???

Sales are improving. We have no comparison to make with last year, but certainly we are doing well. Let's hope we can do even better.

Hiro Urakami

## OPPORTUNITIES

We are still taking applications for the posts of Gallery clerk/ curatorial assistant and ceramic technician / workshop supervisor of the Gallery Studio. Applicants must be unemployed and have enough benefits left to last 20 weeks. Apply in writing to David Zawaduk at the Guild office.

Beginning this September Capilano College Pottery Department will have an opening for an evening, part-time, temporary pottery instructor. Applicants should be skilled in handbuilding, wheel work, mold making, glaze theory, kiln building and firing.

Applications should be addressed to the coordinator, Craft Department, Capilano College, 2055 Purcell Way, North Vancouver, B.C. V7J 3H5 and must be received by August 1st.

For further information contact Capilano College Craft Department secretary, 986-1911, extension 390 or Donna McLaren at 988-4386.

## LIBRARY

There are now quite a few books overdue into the third month, so borrowers please make an special effort to come to the June meeting. If you are unable to attend, drop off your books at the Gallery.

The present Library rule is: no summer lending, but we are open to ideas on this. It is important that at some time in the year all books be returned for inventory and repairs.

Anne Tolmie

## NOTES

CLAY 86: There has been a slight change in the dates. The show will open on Aug. 17 and will run until Sept. 4. Entries will be received from 9 - 11 am on Friday Aug. 15. The meeting at which the juror will deliver his remarks, will be held in the evening of Aug. 15. The opening will be on Sunday afternoon, Aug. 17 from 2 - 4. Walter Dexter has been approached as the potential juror but his acceptance has not been confirmed. Entry forms available at the Surrey Art Gallery, The Surrey Arts Council office: Phone 697-0207.

WORKS OF CRAFT from the MASSEY COLLECTION at the Vancouver Museum from June 19 to August 24 featuring the work of outstanding Canadian craftsmen. One of the most important collections of contemporary crafts in Canada the exhibition will include works in clay, wood, glass, fibre leather and metal.

# Workshops

Potters Guild of B.C. presents a workshop with:

## PETER STITCHBURY

Peter is a contemporary domestic potter from New Zealand. He has been lecturing at Ardmore College for 18 years and has had exhibitions in Ardmore, N.Z., London and Tokyo and has work in the collection of Queen Elizabeth.

In the morning Peter will show slides of New Zealand potters along with his own work. He will give a throwing and handbuilding demonstration of lids, spouts, lips, handles & designs for domestic ware in the afternoon. Depending on the time remaining, Peter will show films on Fiji women potters, Michael Cardew and Nigerian potters. Date: June 28th, 10:00 am to 5:00 pm. Please pre-register as space is limited.

Cost: \$12.00 Cheques payable to Potters Guild of B.C. and mail to 1359 Cartwright st., Granville Is., Vancouver V6H 3R7

Place: Studio behind the Gallery of B.C. Ceramics at above address.

## B.C. Potters Guild invites you to participate in a Handbuilding and Primitive Firing workshop with Laura Wee Lay Laq.

Saturday August 2, 1986 10 am - 4 pm

Sunday August 3, 1986 10 am - 4 pm

One week between classes for drying and bisquing of ware.

Saturday August 9, 1986 9 am - 5 pm

Sunday August 10, 1986 noon - 4 pm

Clay is included in registration fee. Students should have basic pottery tools. Upon registration student will be supplied with detailed supply list.

For all levels

Enrollment limit 15 participants

The focus of this workshop is on making pots utilizing handbuilding techniques such as pinching, coiling and slab construction, with the aid of humpmoulds and pukis. Techniques of decoration are explored with the application of colored slip, then burnishing with a stone. Low temperature firing with sawdust is undertaken and students participate in the building and firing of the kiln.

COURSE OUTLINE: Introduction to the course; illustrated lecture using slides and pieces of artist/teachers work. Open discussion on the slides, pieces of pottery with a statement on artist/teachers personal philosophy.

DAY ONE: Demonstration on various handbuilding techniques, (pinching, coiling and slab construction) with class participation.

Afternoon: Demonstration of slip application and burnishing with class participation.

DAY TWO: Continuation of practical work, with discussion on construction and firing of the sawdust fire kiln. Instruction for the gathering of fuel needed for next weeks primitive firing will also take place.

There will be one week between day two and three so that the greenware pieces may be bisqued.

DAY THREE: Construction, loading and firing of the sawdust fire kiln.

The firing of this kiln will take approximately twenty-four hours. The kiln will be unloaded the following afternoon at which time a brief open discussion of work will take place.

## WORKSHOPS cont.

Ceramic artist Laura Wee Lay Laq studied at Douglas College for three years majoring in Fine Arts, attended the Vancouver School of Art (ECCA) graduating with honors in 1977, during which time she won several grants and awards. She was an instructor for the Burnaby, Richmond and Surrey Art Centres, teaching a variety of classes in pottery and also has conducted workshops for Douglas College, Simon Fraser University, and the Emily Carr College of Art. Her work has been included in several group shows, including Sensibilities, University of B.C., 1983, Hawaii Craftsmen '84, Honolulu, Hawaii and has had four solo show, Burnaby Art Gallery 1979, Art Mosaic Gallery 1979, Richmond Art Gallery 1980, and By Design, Honolulu Hawaii 1984.

Registration: \$50.00 (includes clay) make cheques payables to Potters Guild of B.C., 1359 Cartwright st., Granville Is. Vancouver, B.C. V6H 3R7. Please pre-register as registration is limited to 15.

NAME: .....

ADDRESS: .....

PHONE NO: .....

## MEMBERSHIP

- ( ) Membership Application  
( ) Membership Renewal  
( ) Change of Address

Mail to:  
The Potters Guild of B.C.  
1359 Cartwright Street  
Granville Island,  
Vancouver, B.C. V6H 3R7

Name: .....

Address: .....

City & Prov. ....

Postal Code: ..... Tel: .....

I enclose my cheque/money order in the amount of

\$ .....

(Fees are \$15/yr. for individuals and \$25/yr. for groups)  
Memberships run from September 1st to September 1st.



# WORKSHOP REPORT

## Harlan House Workshop

I cannot expect, in a few lines, to give you all the information Harlan imported over the three days of his workshop or quote from the voluminous notes on porcelain (a copy of which will be found in our library) — or be able to express the feelings I was left with, of his love of the porcelain medium, this artistry of carving & designing clay etc. It was a great workshop.

Friday evening was a lovely time spent looking at his slides as he discussed the evolution of his work and style, of his early interest in porcelain and frustrations as the public were interested only in purchasing stoneware at the time.

Saturday Harlan began with a lively discussion of the history of porcelain in China and Korea from 300 B.C. to the 1800's. He delved into the quaint efforts of the European people trying to discover the secrets of porcelain beginning in 1670 with Augustus The Strong, a Prussian Tzar through to the developments at Dresden, Meissen, Sevres to Chelsea in London and the English Wedgewood.

Later, as Harlan was throwing, he talked about the clay. Porcelain, he says is an unforgiving media with a strong memory so that practice & discipline are very important. For throwing he works with stiff clay, centers it without coning it up, flattens it with his wrist and arm pressing down. The less you work it, the better, — get it up quick and fast, 2 pulls up are better than 3 — give a sense of vitality, of containing energy, all the while being graceful and well-proportioned.

He throws a large vase then lets it stiffen because porcelain soon softens and becomes flabby unlike stoneware. Later he recenters the piece and working with a hand on the inside only, stretches out to the final shape. The pot is then put away to stiffen and trimmed later at the final desired shape. Porcelain has many drying stages and you must be cognizant of these stages. Harlan used a hydrometer to check the moisture in his drying cupboards. Trimming is even harder than throwing. You have thrown the interior space so you must trim to expose this vitality, have the energy you put in the making. The idea is the end product — not how it was made. When using porcelain you must plan for that end product. The Korean "smarts" — they threw the bottom part extra thick, then they could throw the top beautifully — then — "could they ever trim to get the shape!"

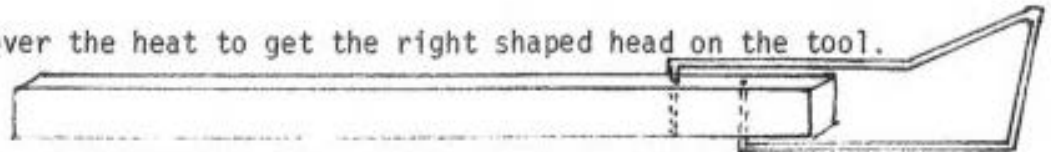
Harlan's porcelain scraps are dried thoroughly before soaking down for re-use. He ages his clay up to a year in slip form before re-claiming.

Trimming is so important that Harlan showed us how he makes his tools to do the exact trimming he does. If you see a potter running down the street after a street cleaner you'll know he or she is looking for one of the wire bristles to make a trimming tool. Harlan suggests that that is an ideal wire for the job but you could use coat hanger wire, or spring steel wire. The wire is heated over a propane torch and the center flattened by hammering it.

For a handle use any 1/4" or so thick stick, cherrywood, etc., or a chapstick with two holes drilled through at one end.



Then bend the wire over the heat to get the right shaped head on the tool.



Brass or copper wire, or electrician tape can be wrapped around the end to hold this wire in place. File the edge to clean up the roughness from the forging process.

Tall porcelain pieces were trimmed right side up. The thickness can be checked by pushing a needle trough the wall. The glaze will fill the hole later. After trimming or carving you can use a damp sponge to soften edges. "We use craft to produce ART." When we trim we are using craft to finish the art piece – anything you have to do to come up with your art is O.K.

For large bowls he has a bat with a hole in the center so that when you are holding the plate to be trimmed in your left hand you can hold the bat by the center and lower it carefully on the rim of the bowl and turn both gently together. Harlan puts a hanging lug just above the foot so that it can be hung on the wall. The piece is therefore more versatile, therefore more saleable.

Harlan spent time discussing pricing, photographing your work, stressing good quality slides, as being your best way to get grants and to get into shows. He said packing his work sometimes takes as much time as the making and he uses foam rubber and sponges for the job.

In Harlan's notes in the library you will find a complete write-up of his clay bodies, plaster mix, homemade blunger etc., but following are a few of his recipes. Kiln wash is 1/3 kaolin, 1/3 silica and 1/3 alumina hydrate mixed with water to a gummy solution to paint on.

Harlan's clay body is:	Grollog kaolin	46.69 %
	G 200 Spar	28.83 %
	Pennsylvania glass	
	sand 400 mesh	22.00 %
	Ferro bentonite	3.25 %
Casting formula is:	Grollog	50 lbs
	Feldspar	30 "
	Flint	20 "
	Water	39-40 "
	Sodium Silicate	112 gms or 175 gms Darvan # 7

He always uses vinegar as his acid

Blue Ruth glaze – Cone 9 to 11 (a blue celadon at cone 11)

Kaolin	9 lbs
Spar	7 "
Silica	5.5 "
Whiting	8 "
One tube of (true) cobalt blue water colour.	
Sometimes adds ash from the wood kiln instead of whiting.	



## EXHIBITIONS

KINICHI SHIGENO

"Zogan, Sometsuke and Enamel Ware" recent works by Kinichi Shigeno at the Alexandra Gallery, 117 W. Pender st., June 21st - July 5th. Tuesday to Saturday.

Tam Irving and Michael Banwell. "Collaboration" at the Cartwright Gallery, 1411 Cartwright st., Granville Island. Opening 6 - 8 pm, June 5th and continues until June 29th, 1986.

At the Richmond Art Gallery. June 13 - 23rd. Simon Taylor - Raku. June 27th - July 7th, Pottery by Elaine Brewer-White, Andrea Boudard and Penny Birnbaum.

## ADS

FOR SALE: Randall electric/kick wheel, kick wheel, clay bin, misc. tools. 294-9339

WANTED: Small electric kiln. 294-9339

Production pottery studio for sale with living quarters & retail store; 5000 sq. ft., with 60 cu. ft. downdraft kiln with furniture, 10 cu. ft. electric kiln, ware carts, tables and shelves, etc...\$12,500.00. Take over lease. For details contact: Peter Price, Box 214, Midnapore, Calgary, Alberta, T0L 1J0 or phone: 403 256-6806

FOR SALE: New Box of kaowool. 1" thick, 2feet x 25 feet roll (50 sq ft) \$89.00. 888-2254

Experience wheel thrower/studio technician looking for studio work June, July and part of August. Will consider trade for studio space. Call Sue in Vancouver at 872-7945.

## WORKSHOPS

The Burnaby Arts Centre, 6450 Gilpin st., Burnaby, B.C., 291-6864

Black Magic! - firing in sawdust. Dianne Radmore will present her own work and ideologies in a slide presentation, demonstrate and discuss handbuilding, burnishing, decorating and firing techniques including simple kiln construction for sawdust firing. July 8th & 10th, 7:00 - 10:00 pm, July 26th & 27th, 10:00 - 4:00 pm. Cost: 65\$

Pottery: Basic to intermediate

Mon. & Wed., July 7 - 23, 7:00 - 10:00. Instructor: Jane Williams. Cost: 39\$

Mon. & Wed., July 7 - 23, 9:00 am to 12 noon. Instructor: Lluís Riera. Cost: 39\$

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A REAL DEAL!! - 30% off regular price. This is a clearance sale, so make us an offer if you are interested in quantity!!!

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## **SUMMER HOURS**

**JUNE:** MON - FRI 9.00 - 5.00; SAT 9.00 - 1.00

**JULY:** CLOSED JULY 1ST; MON - FRI 9.00 - 5.00; CLOSED SATURDAYS

**AUGUST:** CLOSED AUGUST 4th; MON - FRI 9.00 - 5.00; CLOSED SATURDAYS

**STREET ADDRESS:** 9548 - 192ND STREET, SURREY